

THE C4 NEWSLETTER

Colonial Coin Collectors Club



**COUNTERFEIT EIGHT REALES
OVERLOOKED COLONIALS**

Spring 2005

Volume 13, Number 1



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The C4 Newsletter

Volume 13 Number 1

A quarterly publication of

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PRESIDENT'S MESSAGE

I hope you are enjoying the current issue of our club publication. By the time this is in your hands, the Ford Sale of Rosa Americana and CT Coppers will be history. The Rosa Americana coinage has been an under-appreciated series in our colonial coinage. On the other hand, the CT Copper coinage has a large following consisting of some of the most dedicated collectors in the hobby. Looking at the volumes of Ford catalogs on my bookshelf, I can only assume that Mike Hodder's family is giving him oxygen every night before he collapses from exhaustion. These catalogs are a monument to Mike's knowledge and cataloging skills. A long vacation will be in order after the final Ford Sale!

We are living in a great time to collect colonial coins! Access to information is only seconds away on the Internet. Email can place us in contact with the experts in their fields. Information is being shared as never before. A generation or two ago, knowledge was not shared as it is today. Knowledge was power and it enabled you to acquire coins by having a great advantage. There is still much research to be done and a collector of little (or no) means can make very significant contributions.

I've also found that those who enjoy the hobby the most are those that are active. This past weekend there was a regional C4 meeting at the PNNA Show in Seattle, WA. I knew before the event occurred that those who took the time to attend would walk away having had a good time. Whenever those of like interest get together, a good time is had. As much as Diane appreciates me showing her a favorite coin or a new purchase, it's not the same as sharing with a fellow collector.

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The C4 Convention will be here before you know it so it's time to start considering consigning your duplicate (and/or no longer loved) coins to our 11th annual C4 Auction. There should be information elsewhere in this newsletter about consigning to M&G Auctions. Chris, Bob and Tom have done an awesome job with cataloging our first decade's auctions. Where else can you consign coins valued at under \$1K to an auction and have them plated? The set of catalogs is a standard reference in many of our home libraries. By consigning some of your coins now, you'll generate funds to pursue the current coins you are studying.

There are enough topics I could discuss here where I could consume the entire newsletter. So to allow publication space for actual articles, let me close with a final thought. Colonial collectors are starving for numismatic information. We can't wait for the next publication. We wait for the mail in hopes of numismatic content like a child awaits Santa Claus! (Well, that's an accurate description of me anyway.) From my personal enjoyment of the hobby, I would want to enthusiastically encourage all of you to consider joining, or subscribing to, the American Numismatic Association (ANA), the American Numismatic Society (ANS), the Colonial Newsletter (CNL) and Early American Copper (EAC). Information about these four organizations can be obtained on the C4 web site (www.colonialcoins.org) or by contacting any C4 officer. Although a majority of active C4 members subscribe to CNL, I won't be satisfied until it's 100%. The check you write after sending in your C4 dues should be to CNL.

After the May Ford Sales, the next time that we will be together in numbers will be at the Summer ANA Convention. Have a great Summer and have FUN!

Ray Williams



COUNTERFEIT SPANISH MILLED DOLLARS

(Marc Mayhugh)

The Spanish milled dollar, or "piece of eight," was one of the most extensively counterfeited coins of colonial times. This was due largely to its purchasing power, and its popularity as a medium of exchange. The coin was first produced in 1732 with the famous Pillar design, later this design was replaced with the bust of the King of Spain. Made primarily of New World silver, and adhering to the highest standards, the milled dollars were the world's most important coins, the yardstick by which all other coins were measured, and thus subject to counterfeiting.

Contemporary records abound with accounts of counterfeited Spanish dollars. It has been stated that counterfeit eight reales appeared immediately after the establishment of the Spanish - American mints, and reached a zenith in the period of 1790-1820, with the production of countless milled dollars.¹ Many times, the counterfeiting resulted in very poorly executed specimens, while at other times, sophisticated pieces that rivaled official production were created. The range of counterfeiting ran from being cast in colonial cellars, to being struck on high speed machinery in Birmingham, England, and covered everything in between. Pradaeu, in his book, *Numismatic History of Mexico* attests to the diversity of counterfeiting activities stating, "The source of many spurious eight reales coins can be attributed to the Chinese; to the aborigines of New Spain; to the Spanish adventurers plying the Pacific Ocean between North America and the Orient; a large number originated in Birmingham, England; not a few in Baltimore, and without doubt some in New York City."²

As noted above, there were many different ways to make counterfeit Spanish dollars, some were quite simple and crude, while others were amazingly complex. Pradeau, relying on earlier

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writers, has best condensed the different processes required to make spurious coins, and he lists the classifications as such:

(1) Pieces that were made of an Alloy of silver and copper or other base metal;

(2) A copper sheet veneered on both sides with a thin plate of silver, then passed through a rolling mill until reduced to the required thickness; subsequently, dollar size discs were stamped out the strip and provided with an edge;

(3) Silver plated disks of tin;

(4) Copper cores to which were soldered thinned out obverses and reverses of genuine "pieces of eight;" and

(5) Authentic coins submitted to strong pressure, then cut to regulation size and re-struck, thus resulting in a thinner specimen with 80 to 100 grains of silver less than legal.³

Method (2) appears to be the process used in Birmingham and is one of the most deceptive. This procedure became available with the advent of "Sheffield Plate" developed by Thomas Boulsover in 1742. Boulsover discovered that a 1 inch thick block of copper could be covered by a 1/8 inch coating of silver then hammered and rolled into thin plates. Later, in 1765, both sides could be plated and by 1788 the process was perfected when it was found the edges of the cut plate "could be successfully hidden by the soldering on of silver wire."⁴ In this fashion the most genuine appearing eight reales could be cheaply manufactured. In a small pamphlet by A. Y. Akerman a counterfeit eight reale is plated which the author claims was a "Counterfeit Spanish Milled dollar having received over a hundred chops and was circulated extensively for some years among the Chinese, who never suspected that it was copper plated with silver"⁵.

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An early work by J.L. Riddell's called, *Monograph of the Silver Dollar: Good and Bad*, differentiates between two types of counterfeit dollars, those struck from dies and those that are cast. Of the cast he notes, a mold is made, "into which some alloy of lead, antimony, tin, zinc &c., analogous to type metal is poured in a melted state." ⁶ Most counterfeit eight reales made in the colonies probably fall into this category. It is hard to imagine that the technology existed in the American colonies to produce struck counterfeit Spanish milled dollars, yet Scott's *Counterfeiting in Colonial America* contains documentary evidence suggesting that this was indeed possible. For instance, Scott relates that, "Counterfeiting was chiefly carried on in Samuel Casey's garret or in that of 'Dr. Samuel Watson,' a blacksmith who lived on Tower Hill. These men had great screws, with which they turned out false moidores, half joes and dollars, using metal previously mixed with base in varying proportions."⁷ He goes on to explain in another portion of the book, "that a press was found in Casey's house and stamps and coining instruments were found on his property." He also illustrates a well-made eight reale pillar die from Casey's operation that has managed to survive. Another indication that colonists had the ability to strike counterfeit Spanish milled dollars comes from the testimony of Prince Byrant who testified against one William Love. Byrant claims, "Love told him that in an underground cellar to the Northeast of his house he had a large screw with which he could impress 400-500 dollars a day."⁸

To date, there seems to be minimal collector interest in the series of Counterfeited Spanish Milled dollars. The collection of these pieces lags far behind that of Counterfeit British Halfpence, or, for that matter, behind the collecting of Counterfeit 2 reales and pistareens. One of the reasons for this is the lack of information and material on the subject. For example, the Riddell work cited above was published 1845! Replicas and fabrications also hinder

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the collection of these contemporary pieces. Due to the lore and mystic of the famous "piece of eight," many well-made reproductions have been produced over the years, making it hard at times to distinguish between the replica and the circulating counterfeit. Finally, scarcity may prohibit the collecting of these pieces to a certain degree. Many of the counterfeit pieces were probably destroyed when discovered. Further, some counterfeits contained adequate amounts of silver and were, in all likelihood, melted down once the piece was exposed as a forgery. XRF analysis on one piece in my collection shows the composition as 52% silver and 38% copper, and 10% other elements.⁹ It would seem worth the effort to melt it down if it could no longer pass as authentic.

The following is a listing of all references that I have found concerning counterfeit 8 reales which give a date and description of the piece:

1741: "One sort might be known because the A in HISPAN was much too small for the rest of the letters; in the other sort the space where the date was placed was much broader than in the true coins; also the left side of the crown on the left hand pillar was directly under the A in Vtraque, but in the true dollars the same left side of the crown fell between the R and the A; all of these dollars were well milled at the edges but in general the letters were not so well made and regular as in genuine pieces. The counterfeits were of base metal and contained but two shilling eight pence worth of silver and the rest copper; if a bit of the surface which was silvered over, were scraped away and the place sullied by rubbing on the short hair of a man's head, then the brassy complexion would appear. The counterfeits if placed on the end of a finger and struck with a small key all yielded a shriller sound than the true ones."¹⁰

1744: "In the counterfeits dated 1744 the R and A in VTRAQUE stood too far apart, so as to make VTRAQUE look like two distinct

words.” Comments for the 1741 coins apply here also.¹¹

1747: “The metal is rather duller than the generality of the true ones, and often one side or t’other is a little scratch’d as if touch’d with a file, the size a small matter broader and thicker, and does not ring so well as the true ones. The Impression is nearer to the edge of the metal on one side than the other, and the indenting on the edges less distinct and neat than the true ones, but the most remarkable distinction is on the edge right over the point (.) after Fernd. on the arms side; and over the rose, after unum, on the pillar side, where there is in some of them an inequality, in others a flaw, as if in that place the metal had been poured into the mould.”¹² The paper also points to counterfeit dollars of 1756, 1757, 1758, 1759, and 1760 with the admonishment, the coins are “so well finished as hardly to be distinguished from good ones by close inspection.”

1754: “It is reported that a Spanish dollar of 1754 bears the name of Phillip rather than the proper monarch, Ferdinand.”¹³ The March 11, 1755 Pennsylvania Gazette describes these as such, “They are exceedingly well done, were dated 1754, but could easily be discovered because they had Phillip instead of Ferdinand on them; when rubbed a little, the base metal would appear.”¹⁴

1761: See 1763. One of the coins discovered in the possession of Jubeart bore this date.

1763: “They are struck with a Die, the edges milled, and appear of a dirty white color, tinged with yellow. They are very little lighter than the true ones, the impression is not so high or broad, the two globes between the pillars appear sunk, and the Edge of an unequal Thickness, the milling of which in one place is not joined: They ring well, and are supposed to be a compound of copper and tin, lightly silvered over, which may be easily scrapped off.” One John Jubeart was apprehended with 9 such coins; he was subsequently executed.¹⁵

1766: “Crown side. The O in Carolus, badly done. The L in the true ones, exactly over the Rose; in the counterfeit, between the L and the V. The I and P in hispan. too broad; the Rose under the E of ET in the false; in the true under the T; in the true there is a vacancy between ET IND much wider than the false; the 8 and the two roses at each end, much larger than the true; the Space between IND. and REX too small, the Dot very much, and all the Roses; likewise the Crown too large.

Pillar Side. In the false, the A in vtraque too far from the Top of Pillar; in the true, it nearly touches. False, the two M, the O at Top too thin, and in a Line with PLUS on the pillar; the Globes badly done; they are something larger than the true, about 8 grains lighter dated 1766; they sound well, and are made of blanché or whited copper.”¹⁶

1770: “False milled dollars, dated 1770, and made of base metal were in circulation. They were supposed to be cast and apparently rather well done. When compared with genuine ones, the counterfeits looked darker, felt smoother, and were nearly five pennyweight too light.”¹⁷

1777: The public is requested to beware of Counterfeits, of Spanish Milled dollars, emitted in 1777. They are badly executed and some marks by which they may be distinguished from the genuine are as follows. A material difference is the sound, the counterfeits falling light and ringing like glass-the word Plus Ultra on the pillars, appear to have been cut with a tool in a very bungling manner-the mark of the mould, like a small notch in the edge, is very perceptible - held up to the light with a good dollar, the bad may immediately be distinguished by its leaden hue - on examination by rubbing or scraping the counterfeits betray a copper complexion very thinly washed with quicksilver.¹⁸

1781: “Last week a person was detected in Providence [RI] attempting to pass counterfeit dollars dated 1781-----They are of

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brass and plated with silver, in the same manner that buckles are done----- the impression is faintly struck, and will not ring.”¹⁹

1796: “The public ought to be on their guard how they take dollars of the date of 1796 and 1797, as there is a large number of them in circulation, very handsomely plated, supposed to have been imported this spring into the States from Birmingham and Sheffield, and in all probability may come into circulation here: the milling on the pillar side is rather faint; and they may easily be discovered by sawing on the edge with a knife, and turning it strong up, when the plate will rise.”²⁰

1797: Refer to 1796.

1799: “false Spanish dollars dated 1799, with a notch in the milling and with C and S in CAROLUS and the G in GRATIS and the S in HISPAN all badly executed.” The Green Mountain Patriot, March 3, 1802.²¹

Photos of representative counterfeits are given at the end of this article (Figures 1 through 4), as well as the photograph of a contemporary coin weight for 8 reale pieces.

The counterfeiting of Spanish Milled dollars proliferated throughout the Federal Period (1780-1820) but began to wane as Spain lost control of her New World possessions. The Mexican dollar superseded the Spanish dollar as the counterfeiters soon began copying the prevalent coin of the realm. However, as late as the 1830's counterfeiters were still using the Spanish dollar as their model. Take the case of Charles Hite. He was indicted “for making and passing off counterfeit money called ‘Spanish’ dollars in Scott township on Nov. 10th 1833. For his trouble he was imprisoned and kept at hard labor in the Ohio penitentiary for 3 years.”²²

In closing it should be noted that the counterfeiting of Spanish

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dollars exists even today. China is reputed to be a major source for large amounts of counterfeit eight reales. Yes, “knockoff” collector coins! These coins, I am told, are made using dental casts, are very deceptive, and usually copy certain lower priced type coins that most people would incorporate into their collections.²³ The beat goes on.



Figure 1. A crudely struck 1777 8 reales in copper.



Figure 2. A 178(0) counterfeit 8 reales, hacked open to expose the copper core.



Figure 3. A brass counterfeit 8 reale Dated 1782.



Figure 4. A double struck 1791 counterfeit 8 reales, counter-stamped with a counterfeit Bank of England die.



Figure 5. A contemporary weight used
As an aid in the detection of counterfeit
8 reale pieces.

Endnotes:

¹Pradeau, Alberto; "Numismatic History of Mexico from the
Precolumbian epoch to 1823." With annotations & revisions by
Clyde Hubbard. Stanford Durst, 1978. p80.

²Ibid; p 80

³Ibid; pp80-81

⁴Apling, Henry; "Contemporary Forgeries: George III Silver;"
Seaby's Coin and Medal Bulletin. No. 411, Vol. 1952, No.8,
August 1952. p333.

⁵Ackerman, J. Y.; "On the Forgeries of Public Money" IV, Read
before the Numismatic Society, April 27, 1843. A small
pamphlet in the author's collection with no other date or
information given. This particular plate unfortunately has been
removed.

⁶Riddell, J.L.; "A Monograph of the Silver Dollar, Good and Bad"
Cincinnati, 1845 p8.

⁷Scott, Kenneth; "Counterfeiting in Colonial Rhode Island;" The
Rhode Island Historical Society; 1960, p55.

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⁸Ibid. p59.

⁹Turcotte, Raymond; XRF testing performed at the 2002 C4 convention.

¹⁰Scott, Kenneth; "Counterfeiting in Colonial Pennsylvania;" American Numismatic Society; NY, 1955, p71.

¹¹Ibid; p71.

¹²Scott; "Counterfeiting in Colonial Rhode Island." Quoted from "The Providence Gazette," July 4,1767; pp52-53.

¹³Glaser, Lynn; "Counterfeting In America: The History of An American Way to Wealth;" Clarkson N. Potter, 1968; p14.

¹⁴Scott; "Pennsylvania;" p88.

¹⁵Scott; "Counterfeiting in Colonial New York;" The American Numismatic Society, NY; 1953, p132.

¹⁶Ibid; p141.

¹⁷Ibid; p144.

¹⁸"The New Haven Gazette and Connecticut Magazine;" July 20,1787.

¹⁹"The Pennsylvania Packet and Daily Advertiser;" July 30,1789.

²⁰Faulkner, Chris; "Phantom Dollars in Upper Canada;" Canadian Numismatics: A Collection of Papers on Canadian Historical Subjects: Montreal; 1999, p47.

²¹Scott, Kenneth; "Counterfeiting in Early Vermont" as quoted from the Green Mountain Patriot; Vermont History Journal; April 1965.

²²"Brown County Ohio, Common Pleas Court Records"

²³Personal correspondence with Robert (Swamperbob) Gurney



JEREMIAH DUMMER: HULL AND SANDERSON'S APPRENTICE ENGRAVER

(Geoffrey Stevens)

Massachusetts silver coins are always going to be attributed to the two men who were appointed to produce them. The mintmasters John Hull and Robert Sanderson oversaw the output from the early mint for the entire thirty years of 1652-1682. The fiscal matters during this duration certainly would have been intense. The real work, however, would have been the tedious job of engraving the dies and striking the coins themselves. The sheer number of different die varieties of Massachusetts silver coins, both unique styles as well as recuttings of previous obverse/reverse impressions, could only translate into hundreds upon hundreds of hours of labor. For this, Hull and Sanderson obviously had help. The fact that apprentices worked under these silversmiths is well known. It is my belief that they should receive more recognition among colonial numismatists.

The series of Massachusetts silver itself is a fascinating one, and due to its seventeenth century origins there is quite a bit we will never know. John Hull left some great information as to the business side of this coinage production in his diaries and ledgers. Louis Jordan's recent book, *John Hull, The Mint and the Economics of Massachusetts Coinage* [Reference 2] is a fantastic reference outlining what was recorded about the operations. The evidence of the coins themselves points to different hands cutting different dies. If one compares only the large planchet type Pine Tree Shilling varieties with their predecessors, the Oak Tree Shillings, differences are obvious. Some of these differences could, of course, be due to the nature of meticulous hand engraving with seventeenth century implements. The mint masters may have been more involved in the layout, or design, of a die. I envision a scenario where Robert Sanderson inscribes or engraves a die's

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surface with elements of a design, only to pass it along to an apprentice, who would spend numerous hours filling in all of the deeper cutting work. Perhaps this can explain the backwards “N” found on certain examples, such as Pine Tree Shillings Noe 4, 5, 6, and 7, with shared reverse.

John Hull was a very busy man. Hull was engaged in many business practices, including shipping and politics in early Boston. There were times when Hull had extended stays outside of the colony. He would have certainly been involved on a regular basis with management issues at the early mint, as his diary shows. Are we to believe that he found the time to actually engrave all of these dies? Robert Sanderson most likely did have more of a hands-on role at the mint than Hull; however, he would have used his help to the fullest. Who did he have for help?

In the reference, *Builders of the Bay Colony*, by Samuel Eliot Morison [Reference (5)], we read:

“Hull and Sanderson were the teachers of a race of Boston-born goldsmiths. [Goldsmith synonymous contemporarily with silversmith.] Sanderson’s three sons followed their father’s business. John Hull received into his house in 1659 two Boston boys, Jeremiah Dummer and Samuel Paddy, to serve as apprentices for eight years. Although Sam was the son of ‘blessed William Paddy’ he turned out a bad boy, went to London to seek his fortune, and did not prosper. His old Master wrote him in 1681 ‘Had you abode here and followed your calling you might have been worth many hundred pounds of cleare estate and you might have enjoyed many more helpes for your sole. Mr. Dummer lives in good fashion hath a wife and three children and a good estate is a member of the church and like to be very useful in his generation.’ So he was. Jeremy set up for himself shortly after his time was up [obviously an apprenticeship reference], and worthily

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carried on the artistic and secular traditions of this Master's house. He was an officer of the artillery company, judge under the provincial government, member of the Council of Safety and the Revolution of 1689, and deacon of the First Church. As a goldsmith, Dummer executed many graceful and refined things, both in domestic and church silver, which must have gladdened the heart of his Master. He died in 1718, at the age of seventy-three." [See Figures 1 and 2 for some examples of silver wares by Hull and Sanderson, as well as by Jeremiah Dummer.]

Jeremiah Dummer is called a Boston-boy in this reference, and indeed he became one as he stayed there with Hull as an apprentice from 1659 until July 1, 1667. Jeremiah was originally from Newbury. He was the son of Richard Dummer. Richard and his family were among the first settlers of Newbury, Massachusetts. Richard Dummer (1598-1679) was a very prominent figure in the Massachusetts Bay Colony. He was a wealthy mill owner and eventually farmer in Newbury, where he built his first house in 1636. Jeremiah was born on July 14, 1645, to Richard and his wife, Frances Dummer. Jeremiah had a sister, Hannah, along with four brothers – Shubael; Richard, Jr.; Nathaniel; and William. Jeremiah Dummer has the distinction of being the first American-born silversmith. One of Jeremiah's sons would later become Lt. Governor William Dummer. This son owned land where today a very prestigious private high school academy exists in Newbury – Governor Dummer Academy.

In a recent conversation I had with Jim Skalbe (a well-known C4 Member), he brought up the possibility that there was more than one location in use for striking Massachusetts silver pieces. There is certainly a difference between a change in location over the period of thirty years, and two sites running simultaneously. Although a "coinage engine" was certainly a rare and expensive asset at that time, whether by rocker press or then later on, screw press, two concurrent sites are possible. The fact that different

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denomination productions were running together is obvious. When the Oak Tree Twopence was authorized and striking began in 1662, the shilling production did not cease. The case may have been one where the planchet strip dimensions and style may have partly dictated which dies were employed at that moment. Withstanding deadlines and schedules for specific outputs, it would have simply been a case of operations management. Noe 9 Oak Tree Shillings were struck on strips of varying thickness, resulting in different widths at full statutory weight. Perhaps this is due partly to a crossover in production. This may all be hypothetical, yet in any case, I believe that while production was moving along at full speed, someone was working on engraving an entirely different die. Another reasonable point to make, in backing this theory, is the way Hull and Sanderson profited from their enterprise. The fact that they made a fixed percentage of the output, means that they were literally “making money.” In order to have no downtime, the next set of dies, or dies for another denomination would have been continually produced or reworked.

Other than Robert Sanderson’s sons John, Joseph, and Robert, Jr., there were other apprentices and helpers over the years. Daniel Quincy, Timothy Dwight, and Samuel Clarke were some who honed their skills and certainly were involved in silver smithing. Have we any evidence today that anyone actually became a skilled engraver in addition to typical production of silver wares? Yes. There is Jeremiah Dummer. After the Boston mint closed, that was really it for quite a long time in regards to coinage production in what would become the United States. So, what did Jeremiah engrave?

In *The Early Paper Money of America*, by Eric Newman [Reference (4)], we find some references to Jeremiah Dummer continuing his skill as an engraver of plates for paper money.

Connecticut: July 12, 1709, Bills of Credit issued pursuant to the May 1709, Oct. 1709 and Oct. 1710 Acts to pay for

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an aborted expedition against Canada. Receivable for taxes at 5% advance, but not legal tender. Engraved on two copper plates by Jeremiah Dummer of Boston, the four highest denominations being on the “large” or “great plate” and lowest four being on the “small plate.”

New Hampshire: Dec. 5, 1709 and receivable for taxes at face value plus 5% interest. Known as “cypher’d bills” or “red figured bills” from the large red monogram AR (Anna Regina) appearing on the face in a normal and mirror image combination.

The same monogram also appears on contemporaneous issues of Massachusetts and Connecticut. May 20, 1717, Bills of Credit authorized on May 18, 1717 for 11 year loans at 10% interest and secured by mortgages.

Redeemable when money was in the treasury. Engraved by Jeremiah Dummer of Boston on two copper face plates of four denominations each and two back plates.

To see a great example of a Jeremiah Dummer engraved note, see Lot #542 of Stacks’ Part 3 of the John J. Ford, Jr. collection (May 11-12, 2004). Figure 3 provides two examples of his work in this area.

Simply having engraved plates for bank notes is not irrefutable proof that Dummer worked upon dies for Massachusetts silver decades earlier. However, a reasonable person could surmise that simply spending eight long years as an apprentice to the mint master, right in the middle years of operation, would translate into more than pushing a broom.

Readers may wish to read some general background information contained in Reference 1.

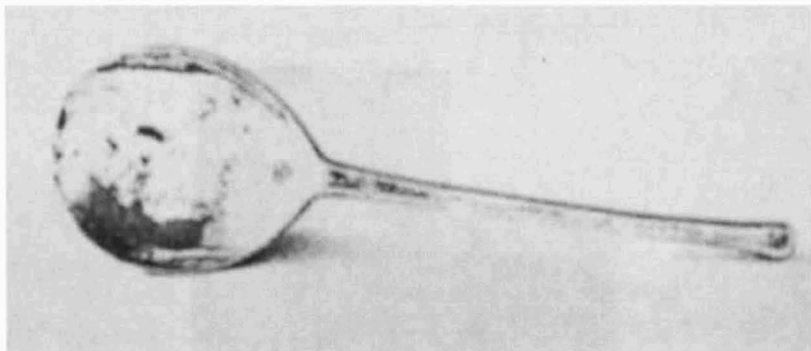


FIGURE 1: A spoon made by Jeremiah Dummer soon after the completion of his apprenticeship. [From Reference (3), #289]



FIGURE 2. 17th Century Chalices, the two outer made by Jeremiah Dummer for the First Church in Boston. The center chalice was given to the same church by Governor Winthrop; the smallest was made by Hull and Sanderson for the First Baptist Church of Boston. Joseph Edwards and John Allen made the remaining chalice for this same church. [From Reference (5)]



FIGURE 3. Notes engraved by Jeremiah Dummer.
[From Reference (4)]

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HISTORICAL NOTES

BUCKS COUNTY, PA (submitted by Leo Shane). The upper Delaware River valley was an important area for logging in the 18th century. Logs were “rafted” downstream to the port of Philadelphia for export. Upper Black Eddy is a strategic point in the logging industry of this time. It is the downstream point of the longest eddy on the Delaware River. Frequently “rafts men” after coming through the eddy, would spend the night at this location before continuing their journey the next day. These rafts men required food and lodging.

Another major activity of Bucks County in the 18th century was due to its geographic location. Travelers from New York city to and from Philadelphia would many times use points in Bucks county to cross the Delaware. Eighteenth century travel was slow and uncomfortable. River conditions also, could not be predicted. It was not unusual for travelers to stop for the night or even be delayed for days by weather and river conditions. The ferry house at these locations grew to be a "Publick House" where food and lodging were provided. The location of David Newburn's ferry is geographically across from a point on the NJ side at the downstream end point of a steep cliff. Upstream of this point it would have been impossible for wagons to cross and travel into NJ.

The ferry at this location probably operated from the early 1740's to 1842 when the bridge to Milford NJ was built. Tavern Licenses reveal that it operated as a Publick House and ferry from 1748 to 1764 and possibly earlier and later. During the earlier part of this time period, David Newburn was the ferry master. Later (1760's), John Tinbrook rented the property and later owned it while running the ferry and Publick House. The period of significance of this property for nomination for the National Register as an early Delaware River Ferry and Publick House is from 1730 (the earliest date at which it could have operated) to 1777 when John Tinbrook sold the property.

David Newburn's ferry House on River road is most likely the counterpart to the Lowerytown Ferry located in Lowerytown NJ, present day Milford NJ. The most compelling reason for this is that provincial ferry licenses prohibited competing ferry operation for 4 miles upstream and downstream.

Little direct documentation has been located for these ferries, however the origin of most ferries on the Delaware follow a similar pattern of evolution and progression until their eventual demise and replacement in the late 18th century and early 19th

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century by the advance in the technology of bridge construction. This evolution was typically as follows.

The first ferries were nothing more than the use of “dugout” canoes used to transport people and their belongings across rivers and creeks. Soon after there was a need to transport more goods, wagons, horses and cattle. The first style of ferry looked much like today’s catamarans. Two narrow canoe hulls were pegged to wooden planks stretched about five feet in width. There were also short rails on each side to keep goods from falling overboard and to tie horses and cattle to. Paddling this vessel was impractical and the ferrymen used poles to push the ferry across river landing at a diagonal somewhere downstream. The ferry was grounded on the opposite riverbank and the poles were “set” to keep it in place during unloading. Gangplanks were put out to unload animals and goods. The ferry was then “walked” upstream to a point above the intended landing point and the crossing began in reverse.

The cost of a one-way ferry trip was three pence per person. Some who did not have the money performed “chores” such as splitting wood, to pay for their passage. Sometimes travelers arrived at dusk and needed to wait until morning to cross. They typically slept in a room at the ferry house or in a nearby bunkhouse and received supper and breakfast in the morning before resuming their journey. A typical charge for food was 6 pence and 1 penny for a place to sleep on the floor in the kitchen or a space at a bunkhouse. More affluent travelers sometimes slept in the parlor of the ferry house, for which they paid 1 shilling.

As commerce increased in an area, the double canoe type of ferry became too small to carry carts across the river. The skeow or shallow box boat was introduced. Floating in water as shallow as 10 inches, these vessels, about 22 feet long and 11 feet wide, could handle carts fully loaded with grain including the oxen that pulled them. The flat bottom was made of thick pine planks with a slope in the front and back. A rope was stretched across the river on two tall posts on the riverbanks and a large iron ring and cable was

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attached to the ferry to guide it to the other side. This allowed the ferry to take a straighter path across the river and not be carried downstream by the current. Even so, a 280 yard trip across the river took about 30 minutes. Later as wagons became larger, ferries of 40 feet in length were put into service. These needed a more elaborate method of keeping the vessel in the correct position to the river current and two cables with pulleys were used on each end. Two ferrymen with poles were also needed to pilot these larger ferries.

The ferry was a central place for people to come and villages and commerce grew up around it. Gristmills, saw mills and other industries were the typical commercial ventures found near a ferry. Lodging for travelers grew into more commercial ventures such as taverns where drinks of wine and rum were dispensed. A “pot” of cider was typically a penny while a Philadelphia Ale was 2 pence (tuppence). The ferry house became more of a commercial venture and the “Publick House” was born.

The Publick House not only provided for the needs of travelers, it also became a meeting place for local patrons. Sometimes its solid plank door became the bulletin board for public officials to post notices or it was used by private individuals for more informal matters. The Publick house was also used as a place where cattle, horses and other auctions were held in some villages.

If the ferry house was now a Publick House, the kitchen was now an all purpose public meeting room. Local patrons of the ferry house endlessly discussed the affairs of the Township and Province. Local births, deaths, marriages, the price of wheat, the need for improved roads and commerce with neighboring Philadelphia were all topics of discussion. The door to the ferry house was never locked and travelers arriving after bedtime simply found a place on the floor to sleep until morning.

In a few cases, the owner of the Publick House became a prominent person in the village even to the point of being elected

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justice of the peace. Sometimes trials for minor offenses were tried at the Publick House. The justice of the peace heard evidence, pronounced sentences and handed out fines in the kitchen of the house. The customary sentence for theft in 18th century colonial America was 4 times the goods stolen. If the thief could not pay, he worked it off in labor for the person injured.

The first letters delivered in the colonies were done so by horseback. Many times letters were not delivered to the person's house. They were simply left at the Publick house for pick up.

Only after villages grew larger and the ferry house became replaced by bridges did their importance diminish. They were the nation's first taverns, restaurants, hotels, courts, meeting rooms and post offices. As such they are a historic part of our nations growth and evolution.

Tolls for a typical ferry:

One foot passenger, 3p

Three or more, 1p each

Horse and rider, 6p

Two or more, 4p each

One ox, 8p

Two or more, 6p each

Sheep, 1p each

Hogs, 3p each

Chair or cart, one horse and driver, 1s6p

Four wheeled carriage, two horses and driver, 3s

Wain, two horses and driver, 2s6p

Wagon, four horses and driver, 4s

All rates are double after nine at night

Note: An American laborer in the 18th century made 1s (12 p) a day and could survive on it.

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EARLY COIN INVOICE (submitted by Wayne Myers). This week I had the good fortune of obtaining an invoice written by Charles Steigerwalt to a client in Connecticut. It was a single hand written page and made for some enjoyable reading. The great part about this document was the coins and prices listed:

1793 Chain cent	\$3.50
1810 Cent	.10
1828 Half cent	.05

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1857 Half cent	.25
1721 Lousiana	.20
1781 North American Token	.35

No Grades were listed on any of these pieces.

Also included were 2 pieces on approval:

A George Washington Success for .50

1809 cent in Fine \$4.50

It seems hard to believe that a chain cent would be less than an 1809 cent.

In case you were wondering the invoice was dated October 6, 1883.



COUNTERS: Another term for Farthings & Halfpence

(Submitted by Brian Danforth, Ph.D.). Although the term 'counters' often refers to card table games or arithmetical operations, in monetary affairs of the 1700s, it also applied derogatively to farthings and halfpence. According to Samuel Johnson's *Dictionary of the English Language* published in 1755, counters were defined as "base money" or coins that were worth less than their intrinsic value.(1)

The term was applied by the Massachusetts General Assembly in 1722 to coppers imported from the British Isles that traded at twice face value due to the shortage of small change in the Bay Colony.(2) At such an inflated premium, a Bostonian rhetorically asked: "I think the great Question every where is, Who will shew us Tokens for Good?...."(3) This statement reflected the desire among New Englanders for farthings and halfpence whose worth was tied to their intrinsic value. As an interim solution, a common practice in Massachusetts at the time was to tear paper notes into sections to make small change. Because this practice had a

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detrimental effect on the colony's paper currency, Boston officials in 1722 issued small parchment notes in three denominations: pence, twopence and threepence. By 1724, contemporaries noted the prevalence of William Wood's *Rosa Americana* coinage circulating in the colony and several years later the arrival of Wood's *Hibernia* coinage although Wood's Irish coins had a much greater impact on monetary affairs in the Mid-Atlantic colonies.(4)

Jonathan Swift, in commenting on Wood's *Hibernia* coinage, cast aspersions on it when he stated during the height of the controversy that engulfed these coppers in 1724: "Does Mr. Wood think, we will sell him a stone [measure of weight] of wool for a parcel of his counters not worth sixpence...."(5)

During Ireland's copper coin crisis of 1760 that lead to the utterance of the *Voce Populi* series, John Roche referenced his coins as counters to distinguish his coppers from pieces produced by others that were of poor quality. By this acknowledgment, Roche also intended to avoid prosecution as a counterfeiter under the terms of the 1742 English anti-counterfeiting law that was more vigorously enforced in the 1750s against false coiners who uttered a variety of poorly crafted pieces along with replicas of regal coins. As noted in the *Dublin Journal*:

...If our Coiners of Raps had given as good Metal, and as much Weight as

there is to the Counters of *VOCE POPULI*, the Public would not complain,

but might take them in Currency until we are better supplied with true

Copper Halfpence, which are hourly expected from London....(6)

In the terminology of the 1700s, commentators were confronted with the problem of how to distinguish between the various types of coins that were in common use as small change that included: regal coinage uttered by the London Tower Mint; coins struck by

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private moneyers under terms of royal patents such as those issued by Wood in 1722 for Ireland and the American Plantations; coins authorized by local officials such as the St. Patrick series uttered by Lord Ormond as money of necessity for Ireland between 1667 and 1669 that was later declared legal tender in the province of West New Jersey; and the wide assortment of counterfeit coppers that ranged from coins made to replicate regal coins to those produced to evade the increasing harsh anti-counterfeiting laws that increased the penalty for such practices from a misdemeanor to a felony that was a hanging offence. Intermixed in these discussions was the term ‘counters’ that was applied to coins of good quality that served as a medium of exchange in daily transactions as farthings and halfpence.

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C4 GENERAL MEMBERSHIP MEETING AT EAC

(Leo Shane, Acting Secretary)

A meeting of the general membership of C4 was held at the EAC convention on 23 April 2005 in Annapolis MD. The meeting was opened by President Ray Williams at 1 PM. In usual C4 fashion, all in attendance were asked to introduce themselves and tell the audience a little about what they collect.

Those in attendance were:

Spencer Peck
Mike Packard
Alan Anthony
Jim Rolston
Clem Schettino
Joseph Gregory
Tom Rinaldo
Ray Williams

Bill Rinehart
Neil Rothschild
Jack Mullen
Dave Wnuck
Alex Schettino
Bill Mitchell
Frank McGrath
Leo Shane

Ray reported that the Colonial Happening on Thursday night 21 April was attended by 18 collectors. This was a great turnout with coins being discussed and passed around for viewing. No particular series or varieties were chosen for the Happening.

Upcoming events of interest to Colonial collectors are the Summer ANA convention in San Francisco (26 -31 July), The Ford Sale IX by Stacks in New York City (10 May) and another sale by Stacks in Atlanta (26 May) with Colonial Paper.

This year's Annual C4 convention will again be held in Boston in conjunction with the Bay State Coin Show. The dates are 17 -20 November 2005. Tom Rinaldo gave an overview of the auction and stated that they are working with 3 possible major consignors. To date, no one has signed an agreement. Tom was confident that this sale, our 11th, will be a great success and that we will have a

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signature consignor. Tom and Ray reminded everyone that any consignments to the C4 auction should be in the hands of M&G Auctions by the ANA summer convention to allow for proper research and photographing.

Also a reminder to all members that Buell Ish is the exhibits chairman and Mike Packard is the educational forum chairman. They should be contacted as soon as possible if you plan to exhibit or present at the convention. Ray restated that “education” is the key to C4 and encouraged all would-be exhibitors and presenters.

Jim Ralston and other C4 members had attended the EAC session on Half Cent Survivorship. Jim asked if anything similar had been done on Colonials. A discussion ensued on the possibility of doing similar studies for colonials. Barriers were discussed and opinions varied. Is there any C4 member who would like to make an attempt on survivorship of any colonial series?

Ray announced that a new variety of Connecticut Copper was discovered by Chris Young and can be viewed at Chris’s table on the bourse floor. Bob Martin and Neil Rothschild had both seen the coin and agree with Chris that it is a new variety. The new variety will be M49.2 – Z.27.

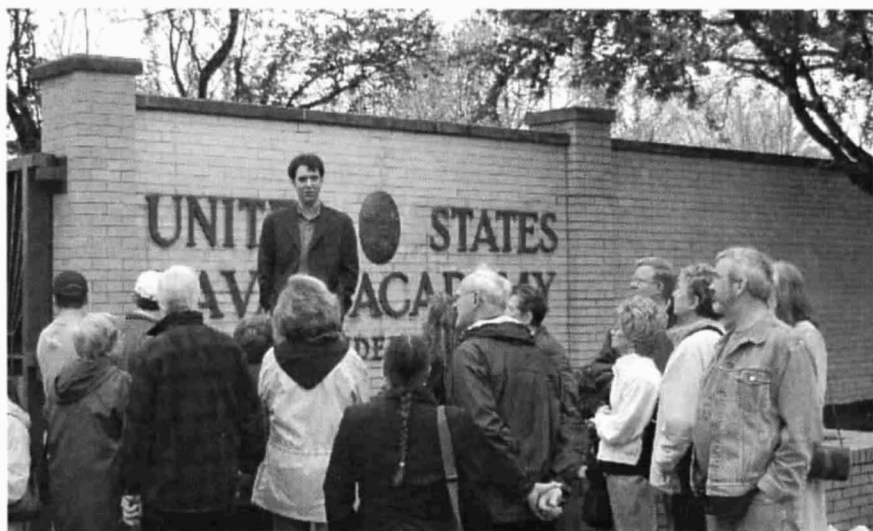
Ray stated that there are approximately 350-400 current members of C4. We are averaging about 2 new members each week. Ray sent personal letters to about 30 individuals who did not renew membership last year, asking them why. He received 3 responses that indicated there were personal financial reasons behind their decision not to renew.

Spencer Peck stated that he was getting requests for the C4 shirts after the first batch was ordered. Contact him ASAP if you are interested. He has to buy at least a dozen at a time and cannot get them at a reasonable price if ordered individually.

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Other topics briefly discussed at the meeting were; 1) The fact that C4 has never issued membership cards. There was no strong opinion that this is necessary. 2) A plug by Ray and others to subscribe to the Colonial Newsletter. 3) Questions and speculation about upcoming books. Unfortunately no one in attendance could give an update on books in progress.

The meeting adjourned just before 2 PM with Clem Schettino passing around a coin which appeared to be a NJ struck over a CT. The NJ is much more faint than the CT and there were varying opinions on which was struck first. Hopefully after more study, a photograph and article on this coin will appear in the C4 newsletter.



John Kraljevich, standing atop a wall at the US Naval Academy addressing those on the walking tour held during the recent EAC convention in Annapolis. John is a noted expert on Baltimore colonial coinage. Note our President, Ray, at the right.



GLEANINGS FROM THE INTERNET

(Roger Siboni)

SAUGUS IRON WORKS

We always like posts and pictures from field trips. Whether it is the New Jersey/Pennsylvania crowd metal detecting or just a group of disorderly Numismatists at a coin show. But we especially like ones from Mike Ringo and Clem Schettino (often with Frank McGrath at the wheel) if for no other reason that it is amusing to think of them on road trips where one-day drives can turn into week long adventures.

Mike posted some pictures they took on a recent trip passing by the Saugus Iron Works in Saugus, Massachusetts (about 30 minutes North of our Annual C-4 Convention). The photograph below is of



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one of the restored Mills in the Saugus Iron Works National Historic Site. Lou Jordan advises me that the building in the front with the two waterwheels is the Forge and the second building in the background is the Rolling and Slitting Mill. It is believed that Joseph Jenks worked at this Iron Foundry around the time that Hull and Sanderson were manufacturing their Massachusetts Silver and that Jenks and the Mill played a role in their production. While Hull and Sanderson, both Silversmiths, were likely capable of engraving and striking this Silver, it is not known whether they had the ability to make their own steel punches and die blanks. Jenks was an accomplished Blacksmith who on May 10, 1646 petitioned the Massachusetts General Court for a fourteen-year monopoly to build a Mill for various tool manufacturing. On June 5th, he was granted the monopoly and by December 1647 he was living in Saugus (then Hammersmith) tending to the foundry.

While it makes perfect sense that Jenks was involved in the Coin-making venture (and around 1672 even petitioned the General Court for permission to compete with Hull and Sanderson to make coinage), there is no hard and fast evidence linking him to the Hull Mint. Although we do know that in 1654, Jenks wrote a letter to Hull's brother in England suggesting that at least Jenks and Hull (in Massachusetts) knew one another.

For an interesting read on this subject, see: Jordan, Lou; *John Hull, The Mint and Economics of Massachusetts Coinage*, University Press of New England, pp. 142-147. Lou was kind enough to post a citation to his book when this discussion appeared and also help me with this gleaning.

NEW (REVISITED) BLACKSMITH THEORY

After studying the various postings as well as some other background material, Jim Spilman suggested that Blacksmith coppers might indeed have been produced by a British Army Blacksmith at Fort Crown Point named William Gilfoil. This idea

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was actually first suggested by Eric Newman on page 1019 of the November 1987 issue of CNL, in response to Gary Trudgen's article on Gilfoil Coppers on page 997 of the July 1987 issue.

There is some obvious irony to this suggestion as the lore surrounding these Canadian Blacksmith Coppers was that a Montreal blacksmith "of dissipated habits" prepared a die for himself and whenever he wished to have a good time "he struck two or three dollars in these coppers and thereby supplied himself with sufficient change with which to gratify his wishes." Given the large number and varieties of these Canadian Blacksmiths that have surfaced over time, modern belief is that either the Montreal blacksmith spent a good portion of his life indulging in his wishes or that they were from an alternative, more commercial source.

While Mike Ringo first embraced the Gilfoil idea, after rereading the Trudgen article he stated "I'm not convinced that the 'legend-less hammered coinages' (aka 'real blacksmiths' ...referring to Wood-1 through 18) could have been made by an itinerant ironworker at a Fort in 1773. The varieties in the 1-18 series are normally very well struck on good copper planchets (despite the lack of details, which was obviously intentional), and have sharply squared-off edges. To me, this would suggest a steam press rather than an anvil and sledge-hammer." After Clem Schettino questioned the notion that a steam press could have been employed in any part of the 18th century, Mike responded, "I wasn't clear on this point, I should have said 'screw and/or steam press,' as I was contrasting a small blacksmith-style operation to a larger scale minting process. A steam press was operational at Boulton & Watt in the early 1790's, so it is conceivable that some counterfeits could have been produced there. Later on, blacksmiths (Wood-listed pieces) could have been produced elsewhere on a steam press. The Wood-33 (also listed by Atkins) was almost certainly made somewhere in England and later shipped in large quantities to Canada."

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Phil Mossman took Mike's argument a step further by suggesting that in the case of the Wood-33's, the planchets may have been made in England and shipped to Canada and then stamped out in someone's woodshed. He observed that the planchets were of surprisingly consistent weight and quality. However, the dies were so "crummy" that he expected they were cut locally and not in England. In Phil's experience, there were no English tokens of that era which were so poorly struck.

Being very practical, Jeff Rock inquired, "what would it have cost someone to have blank planchets made in England and shipped over? Would the transportation costs be so high that it would preclude making a profit on the coinage? Also, would it have been cheaper to just have the tokens struck at the same place that the planchets were made? It seems that anyone who had money invested in a screw press (more likely than a steam press) would have the equipment necessary to cut planchets as well, especially for something that clearly had a large original mintage given their availability today. ...Since coiners were presumably more concerned with making a profit on their product, one wonders if the expense of trans-Atlantic transportation, plus the time-cost of the delay in getting the order placed (plus the cost of insurance on the shipment or potential risk of loss) would have precluded having the production spread out so far geographically."

David Palmer countered Jeff's argument with the observation that "the US Mint was able to at least stay within budget making Large Cents, while buying English planchets." Acknowledging Dave's point, Jeff continued "that the US mint contracted out for large cent planchets, though that was for a huge number of blanks, and the economies of scale may have allowed the mint to get a better price for their product. If the unknown Blacksmith makers were procuring blank planchets you would expect the size of the order to be many many times smaller --OR-- you would expect to find some sort of paper trail, since there would not have been many manufacturers capable of filling a large order near the size of the

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US mints! And with shipping costs of 20-25% as Phil has estimated (see *Money* pp. 222-228), that really does start to cut into the profit margin for the coiners. If the planchets were roughly 2/3 of the regal weight then you are looking at a possible profit of around 10% BEFORE you added in any costs associated with striking the tokens and getting them into circulation. At 1/2 the regal weight you have a better profit margin of 25% of course.

So we are still left with the Canadian Blacksmith mystery. Who made them? Where? Presumably the “why” was to make profit through counterfeiting -- Or – it may have been simply to indulge a Montreal Blacksmith’s “wishes.”

WHY SILVER WOOD’S HIBERNIA PIECES, AND DID SWIFT HAVE AN AGENDA?

John “Gulliver” Lorenzo, a great fan of Jonathan Swift, posted this question regarding Woods Hibernia pieces: “As is well known, William Wood had issued quantities of regal halfpennies and farthings for Ireland in 1722 and 1723, but these had been extremely unpopular, even though the last copper issue had been in 1696 and shortages were starting to appear. This lack of popularity was, in part, the result of a campaign, given intellectual force by Swift's Drapier's Letters, which, in the spirit of the age, refused to accept the advantages of a separation between face and intrinsic value for the smaller denominations. Swift's arguments were based on political animus and some rather shaky economics. The American colonists proved more amenable and Mr. Wood's coins were shipped off across the ocean.....I am currently reading the Drapier Letters and it is interesting I can find no mention of the word "SILVER." Were these just experimental mint pieces or less likely presentation pieces?”

Syd Martin responded: “First, I have seen silver farthings from at least 3 (and maybe 4 – I don't have my notes with me) different die

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varieties (Ford has two distinct varieties, Norweb had 2 or 3, etc.). Second, though many (particularly the 19 or so found in the silver tube in England in the 1950s) are in high states of preservation (Proof-like -- again, see five of the Ford pieces, which all apparently came from that tube), I have seen silver farthings that were no more than Fine, and some that were EF-AUish; particularly the Fine pieces show more wear than would be expected even if they were merely a "pocket piece." If they were made for some sort of test, or as a sample sixpence (for example), there is no reason they would have been made with so many die varieties. I lean to the theory that William Wood occasionally wanted one for a presentation piece, so he'd have some made up; then, when he ran out, he'd have some more made with whatever dies were on the press at the time. I've never seen a reference to a silver farthing in any contemporary literature."

Syd also cautioned to "be careful of claiming underweight. I have a sample of approximately 1,000 pieces. The average weight is about 5 grains less than standard BUT the standard deviation of the sample is about 7 grains. If anyone is interested, I can provide exact data (by year and by total). Remember also, that an exchange rate existed between England and Ireland at the time -- their currencies were not "at parity.

"Isaac Newton (and/or his nephew) conducted an assay of Wood's coins and found them on average to be of true weight [Swift's argument was that the coins surveyed were specially selected -- but without any proof], (2) if you examine Wood's coins, you will find that the quality is better than anything being made in England or most of the continent at the time -- poor workmanship that could be easily counterfeited is not an issue -- and I've never actually seen a contemporary counterfeit Wood's Hibernia; (3) there was indeed a coin shortage in Ireland, and they needed small change. Swift was mostly ticked off because (a) he had personal problems with the Whigs who came into power in England and (b) he thought the English Parliament/King should have made the Irish

Governor party to any agreement for Irish coinage.”

Jeff Rock observed....”One thing to remember, too....is that there are two ‘denominations’ for the silver coinage. The farthing size in silver is more available primarily due to the hoard that Syd mentioned, while the halfpenny size is an extreme rarity. The farthings are mostly choice, again only because of the hoard which must have been put away very shortly after minting. The few halfpennies that are known are all extremely worn down -- there has been no hoard of those found, and clearly they did circulate extensively, most likely as a shilling. There are a few of the farthing size pieces that are worn, and these must have circulated as sixpence. While we will never know exactly why or even when these were struck, I think Syd has the right idea. Wood would have occasionally wanted to show someone the quality of his work, or to offer a token to dignitaries or those in power who could help him. The overall quality of the Woods coinage is actually quite good -- both in weight and in fabric (Swift was clearly mistaken here), and the silver pieces could even represent the remnants of a proposal by Wood to extend his franchise from striking only copper coins to striking silver pieces for Ireland as well. While the crown didn't mind giving up the copper coinage -- for a fee -- it certainly wouldn't have allowed the coinage of precious metals to escape official oversight.

I've always wondered about the tube that contained the farthings in silver. It seems unlikely that they would have been pulled out of circulation, so they must have been made as a group and presented to the same person or persons as a group and somehow managed to stay together for the better part of two centuries. Honestly, I would have thought that to be unlikely but recently we were faced with almost exactly the same thing with the mini-hoard of Lord Baltimore pieces that turned up in England, so it clearly could happen. (Editor's Note: The difference though was that the Lord Baltimore pieces were all circulated and so could have been put together at any time.)

John, you are assuming here that all the British possessions had a circulating coinage that was equal in weight and fineness to those produced by the Tower mint in London aren't you? Comparing British George II and George III coinage to the Woods pieces is comparing apples to oranges -- you need to compare IRISH George II and George III pieces to the Wood issues. Even if Ireland is a heck of a lot closer to London than America is, anything produced in England would have to be shipped over there and the pieces would need to be placed in circulation at some expense to the crown; that expense would most likely be taken "off the top" as a slight decrease in the weight or fineness of a particular piece (or in the case of the Rosa Americana series as an increase in the valuation -- so that a coin the size of a Hibernia farthing now became a Rosa Americana halfpenny, and on up the scale). So a few grains difference between standard BRITISH weight and Woods coinages would not have been that bad at all, and would have actually been a bonus to Irish merchants, as even a Hibernia at 5 grains less would still weight a lot more than the counterfeit British and Irish pieces and 17th & early 18th century token coinages that would have probably made up the majority of pieces in circulation in Ireland at the time.

Swift was an interesting character, but he was one that held grudges pretty much for his entire life -- if you read through "Gulliver's Travels" you can occasionally figure out the exact person he was mocking or satirizing, but to a contemporary the text would have read closer to something like today's "National Enquirer" in that it slammed just about every authority who ever dared to disagree with Swift. No doubt somewhere along the line Wood must have given insult to Swift and Swift must have taken great pleasure in being able to adopt yet another persona, the Drapier, to mock the man and his coinage. The fact that the coinage was good, was definitely useful and particularly needed in Ireland didn't seem to matter much to Swift, and when Wood's enterprise failed there would have certainly been a shortage of

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circulating coppers which would then be filled with -- what else -- low weight, crude counterfeits of regal types that were actually LESS valuable than the Wood pieces!

And a tangent -- something that I've always wondered about, and maybe Syd can comment on. If the Hibernia farthing is about the size of the Rosa halfpenny, and the Hibernia halfpenny is about the size of the Rosa penny, then why do we have a Rosa twopence and NOT a Hibernia penny? It would seem logical to have such a coin, especially since Wood must have had equipment capable of making planchets that size and thickness and presses that could strike such a piece."

David Palmer finally interjected, "I have been trying to stay out of this dialogue as I thought Syd was doing well in stating his case, *but I think something is missing...* Based on what I have read of the Drapier letters, and I admit, I have not read every word, there was a personal vendetta going on between Wood and Swift. For Swift to have overstated his case, when it's personal, is not unusual, in fact, it is human nature to do so, when you are trying to convince someone else. *Some...* seem convinced that Swift was completely altruistic here, and I think a few others are not. His letters go far beyond the point of altruism, and smack of personal feelings. Articulate yes, but personal nonetheless. When it gets personal, it gets ugly, and lies, or half-truths are not at all unusual. Even if someone writing about it later takes Swift's side, and agrees with him, ...it should be... based solely upon FACT, or at least SOME supposition? *We should...* not take Swift's (Drapier's) letters at FULL face value... I believe it is a trap, and ...we... would do well to avoid it. *We should...* look at ALL the facts first, then decide." While your Associate Editor tends to agree with David that something larger was going on in the Drapier Letters than Swift's protestation of using Ireland's Gold and Silver to buy Wood's "brass," I tend to think it was more about his strong dislike and resentment of England and the Throne than of Wood himself. At least that is the way I read the Drapier Letters.

Wherever you come down on this issue, it is worth reading Jonathan Swift's "The Hibernia Patriot Being a Collection of the Drapier Letters to the People of Ireland." The assembled letters are available at a myriad of prices and editions, but most seem to like the 1934 Oxford Edition that can be had for between \$50 and \$100 depending on condition, although Jeff Lypsky posted that he found his copy at a yard sale for 25 cents.

DIE CAPS, SCREW CAPS AND BOXES

One of the pleasures of an Internet Chat Board is how one individual can post an idea or observation and the members can thread that idea into multiple and often unanticipated directions.

Roger Moore started a thread posting a picture of a so-called "die cap" example of a Counterfeit British Farthing:



This striking anomaly gets its name by virtue of the fact that the final struck planchet has a dish shaped look to it where the rim curls up like a bottle cap. Your Associate Editor has also heard this referred to as an "ash tray" effect. Roger Moore nicely summarized the assembled wisdom of the thread as to how this

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error occurs as follows: “what occurs is a planchet gets stuck to a die face and when another planchet is placed between the die pair, and another strike occurs, the side that is stuck is driven into the die it is stuck on, and makes a deeper impression. The side that is not stuck gets smashed and produces a brockage on the new planchet. This causes some ‘smearing’ or smashing of the original image on the first planchet on the side that impacts on the new planchet. A secondary result is cupping (or cap formation) in the first planchet as the metal runs up the side of the die on which it is stuck. The word ‘die cap’ comes from the bottle cap type look of the original planchet when the coin finally is ejected from the press. These are fairly common or at least obtainable for modern coins but I have never seen it is a colonial.”

Well, from naturally forming bottle caps, we migrated to a hand crafted “screw-cap” coin made from an original Regal piece posted by John Lorenzo:



Byron Weston observed that “this is not a die cap, the threaded portion is soldered or attached in some way to the reverse of what would seem to be a very genuine halfpenny. This would be screwed into another coin or stack of coins soldered together and hollowed out, the bottom coin left solid, creating a box. I've seen many of these screw types of box coins offered on eBay and at shows over the years.”

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Finally, our thread meanders to a final discussion about Box Coins that John Lorenzo and others provided us images of :



Oliver D. Hoover observed that “coin boxes were often used to carry keepsakes of loved ones (i.e. lock of hair etc.). Some very early European examples, made out of thick silver thalers, even had the interior smoothed flat so that a portrait could be painted

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inside (sort of the early numismatic equivalent of the heart shaped locket with a photo inside). A particularly beautiful example of one of these painted thaler boxes is currently on display in the ANS/Fed exhibit Drachmas, Doubloons, and Dollars.”

OFF-CENTER STRUCK MASSACHUSETTS COPPER



Colonial State Coppers have a certain crude charm all there own. And while Connecticut, New Jersey, and Vermont State Coppers seem to come in all variations: overstruck, double struck, striated planchets, off-center strikes and so on, Massachusetts Coppers have always stood apart from their brethren by virtue of their remarkably high quality and consistency of manufacture. That is why errors in the Massachusetts series are such a rarity. However, Clem Schettino (via Dave Wnuck and now in the hands of Tom Rinaldo) posted a remarkable 40% off-center struck Massachusetts Copper. Our resident experts, Tom Rinaldo, Mike Packard and Phil Mossman all concur that this could be the most dramatic off center struck Massachusetts Copper they have ever seen.



LETTER TO THE EDITOR

Dear Sir: I would like to point out a couple of things in regards to Brian Danforth's excellent article on Rosa Americana coins in the Winter C4 Newsletter.

The Privy Council is not confined to England as suggested but is a body that would have, as still does, covered the Realm and Territories.

The article also suggests that Wood's Hibernia coinage was subject to a "Trial of the Pix" because of attempts by Swift and others to discredit the coinage. This is not quite the case. A "Trial of the Pix" takes place every year and has done for centuries. It even takes place in today's era. The idea is that a random representative of coins minted in that year are subjected to investigation. Thus it holds that Wood's Hibernia coins of 1722 and 1723, as well as the Rosa Americana issues, were subject to investigation in their respective years of minting. It should also be noted that any testing should be impartial!!!

Regards, Dave Palins, Dublin, Ireland



ANNOUNCEMENTS

Early notice of the 2005 C4 Convention Dates

November 17-20, 2005 at the Bay State Coin Show, Boston, MA
Radisson Hotel (Theater District)

617-482-1800 (for reservations only...not for show information)
and ask for the special "Bay State Coin Show" rates

Thursday night - Reception

Friday night - Educational Forum

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Saturday night - Auction (restricted to C4 and/or EAC members)

To consign coins to this important sale and/or obtain a catalogue, contact:

(1) Chris McCawley, [REDACTED]
[REDACTED]

(2) Bob Grellman, [REDACTED] [REDACTED]
[REDACTED], or

(3) Tom Rinaldo, [REDACTED] [REDACTED]
[REDACTED].



Notice: C4 Shirts Available: C4 embroidered logo shirts are now available. These are made by Ultra Club and are of top quality. Shirts will come in copper-brown with C4 landscape logo embroidered in copper-brown with old gold lettering.

Short sleeve golf type: \$23.00 in sizes S-XL. XXL @\$24.00.
Long Sleeve type w/pocket: \$34.00 in sizes S-XL. XXL @\$35.00.
Add \$5.00 for Priority Mail shipping (Up to two shirts).

Send check payable to C4 with note on style(s) and size preferred as well as desired shipping address to: Spencer Peck [REDACTED]
[REDACTED] [REDACTED] My e-mail if you have questions:
spencerpeck@earthlink.net. I will place order in early July so get your order to me soon to ensure you are included.

Thanks.



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C4 LIBRARY NEWS

(Leo Shane, Librarian)

Thank You to all for your donations to the C4 Library. Your contributions are appreciated by all C4 members. These are now available for loan to all C4 members. Take a look at the C4 website for the most current listing of all items in the library.

Auction Catalogs:

Stacks – John J. Ford, Jr. Collection of Coins, Medals and Currency Part VII (American , British and Canadian Coins, Medals and Tokens), 18 January 2005, New York NY (hard bound copy)

Stacks – John J. Ford, Jr. Collection of Coins, Medals and Currency Part VIII (Colonial and Continental Currency, Other Currency & Notes), 18-19 January 2005, New York NY (hard bound copy)

Stacks – John J. Ford, Jr. Collection of Coins, Medals and Currency Part IX (US Medals, Rosa Americana Coinage, Connecticut Coppers, Colonial and Continental Currency), 10 May 2005, New York NY

American Numismatic Rarities – Louis Eliasberg Collection of World Gold Coins and Medals, 18-19 April 2005, New York NY)

Newsletters:

American Numismatic Society – CNL Number 27, April 2005
(The library maintains a complete list of all issues of CNL)

The library is now taking donations of EAC's Penny Wise Newsletter. If you have any original copies you wish to donate, please write or e mail me so that we can avoid having duplicates.

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Suggestions for additions to the library are always appreciated. Please consider donating books, auction catalogs, etc. to the library. Remember, those who are learning about colonials now are those who will be buying your coins later. Thank You, my e-mail is Leo_J_Shane@hotmail.com or write to me at [REDACTED]



Classified Ads

Ads for this newsletter can be purchased as follows:

	1 issue	2 issues	3 issues	4 issues	Copy size
1 page	\$50	\$80	\$105	\$130	4-1/2"x 7-1/2"
1/2 page	30	55	75	\$95	4-1/2"x 3-3/4"

Covers cost somewhat more (please inquire). If you want to include a photo with your ad there will be an additional \$10 charge. A black and white photo will be needed, but the size can be adjusted. Please send check with your ad. We accept camera ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 13 lines of text.



LORD BALTIMORE COINAGE - I am collecting data on Lord Baltimore coinage for a book to be published by C4. If you are fortunate enough to have any examples of original coins (shilling, sixpence, groat or denarium) please send me any of the following information you can: denomination, variety, weight in grains, condition and reverse die alignment. I would also appreciate any recent provenance information, so I do not count the same coin twice! Ownership information will remain confidential. Thank you!

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Lou Jordan, [REDACTED]
[REDACTED]

or e-mail: ljordan@nd.edu

Wanted to buy: One example of the SILVER medal issued in conjunction with the first C4 Convention, held in 1994. Please contact me either via email at; cmcdon0923@aol.com or via snail mail at; Craig McDonald [REDACTED]
[REDACTED]

Barry Tayman and I, under a grant from the ANS, are working on a monograph on Canadian Blacksmith tokens. We are seeking information from collectors, especially about the rarer pieces. I can be contacted at my home address or through my web site.

George Fuld, Sc.D.
[REDACTED]

or Fuld1@comcast.net

FOR SALE: CD of high-resolution digital images of my reference collection of Contemporary Counterfeit British & Irish 1/2d & 1/4d, approximately 1,000 different specimens. Organized by Major Type, Date and Families where appropriate, with additional material on Major Errors and Die Breaks...\$45 post paid.

Registered buyers, if you'd like, will be added to a distribution list that will receive updates by email with images attached of new specimens of major varieties and Families as they are identified. For more information, see

http://www.geocities.com/copperclem/Counterfeits_page3.html

Clem Schettino, [REDACTED]

copperclem@comcast.net



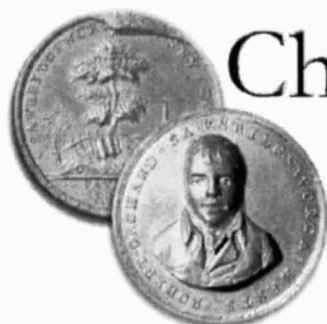
C4 Offers New Vlack Book on French Colonial Coins. The third monograph published by the Colonial Coin Collectors Club (C4) has just been released, *An Illustrated Catalogue of the French Billon Coinage in the Americas* by the noted numismatist Robert A. Vlack. This is the first comprehensive guide to the billon coinage that circulated in the French colonies of the Americas, which included Canada, Louisiana and the French West Indies. An 18-page introduction discusses the history of the coins and includes a rarity listing of the various counterstamped billon coins authorized for use in Canada during the seventeenth century. This is followed by an extensive and well-illustrated catalogue of the coins (pp. 20-157) reflecting over thirty years of research by Vlack on this topic. The catalog proceeds from the *Mosquetaires* of 30 and 15 *deniers* to the billon *Sous Marqués* and Half-*Sous Marqués* and then to contemporary counterfeits. It next includes a full listing of billon coinage and counterstamped billon coins of the French West Indies, as well as a discussion of the coins known as “black dogs.” The work was amended and edited by Philip L. Mossman with typesetting and graphic design by Gary Trudgen.

In the catalogue every denomination is divided into sections, one section for each of the various French mints producing that denomination; some denominations were issued from as many as thirty different mints! Each mint section contains an explanation of all the mintmasters and engravers associated with that mint during the years of issue. The specific coins from the mint are then cataloged by year with annotations on mintage, rarity and variants. There are numerous illustrations with enlarged details of overdates and errors that are especially useful to the user in identification. This is the first time such information has been made available in English.

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The folio size hardcover book (x+157 pp.) is available for \$50.00 US plus \$5.00 for shipping (\$6.50 to Canada and \$13.50 to Europe) from Ray Williams, [REDACTED].

For further information on this book and other books published by the Colonial Coin Collectors Club, as well as joining the organization, visit the C4 website at: www.colonialcoins.org



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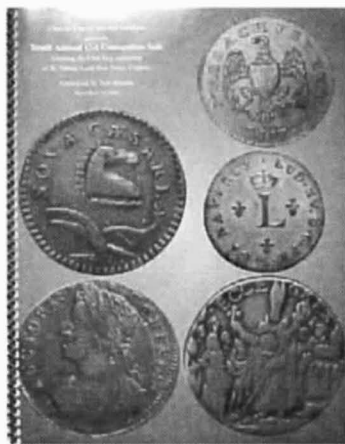
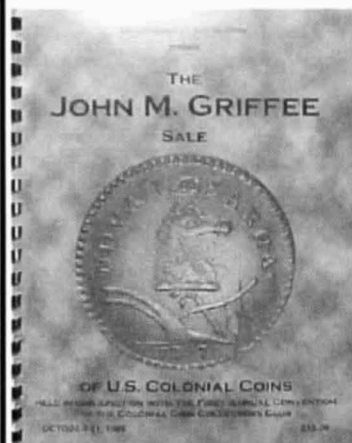
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